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A. W. Thayer's Life of Beethoven.— German Criticisms.

(Concluded from Page 43.)

In the next chapter, Thayer begins to explain the long series of errors which have been constructed with such care around the two brothers of Beethoven. The author gives us in this chapter as the result of his powers of investigation, the very probable supposition that Beethoven studied quartet music with the composer Emanuel Aloys Förster, at that time so deservedly celebrated.

The next chapter brings us to the year 1801. Besides the most interesting information concerning the origin and arrangement of the *Prometheus* music, in which we find also great exactitude with respect to time and place; besides the letters of the composer given in other works, but here gaining additional interest on account of their correct chronological order; in addition to these matters of interest, we have also here laid before us a hitherto unknown letter addressed to Messrs. Breitkopf and Härtel in Leipsic.

The following chapter contains biographical explanations of the letters of 1801. Here the author pours forth from his "horn of plenty" such a glorious mass of fresh facts, that we are almost overpowered.

The fourth chapter gives an account of the year of suffering, 1802. The following chapters of this truly deserving work throw fresh light upon the author's skill in the art of solving problems, and are one continuous stream of entirely new matter. All the fresh letters which the author here brings before our notice are very interesting to all admirers of Beethoven, illustrating as they do, more fully, the nobility of his character and affording us new and brilliant glimpses of the outward life of the great master. But all this is only what we might reasonably have expected when such a man as Thayer set his hand to the work; for whatever he undertakes is accomplished with a thoroughness which must satisfy even the most critical reader.

The nine parts of his appendix also contain very important additions. To these belong the communications from Czerny and Louis Drouet concerning Beethoven's life, which form the natural introduction to "Beethoven's character and person."

So far as the description of Beethoven's outer life is concerned, our author succeeds in laying before the reader the most surprising discoveries, and in maintaining them with great plausibility.

In conclusion let me add that, though this book, like every other human production, is marked by some defects, it is a most superior work; and the trivial defects are quite swallowed up by the wonderful excellencies it possesses. And I can only hope that the much

esteemed author will quickly give us his continuation of the biography of this immortal composer.

The "*National Zeitung*," of Oct. 24, 1871, writes:—From among recent musical literary productions we single out A. W. Thayer's "*Ludwig v. Beethoven's Life*," translated into German from the original manuscript. When five years ago the first volume of this work lay before us, we hailed it as one of the most valuable productions of the Beethoven literature.

After many attempts had been made, and as many failures, an American at length took it into his head to make the life of the great master an object of the closest and most minute personal investigation. With the energy, tenacity and practical forethought natural to his race, he devoted himself to an undertaking which offered as the sole reward for overcoming difficulties and obstacles almost insurmountable, offered him the simple satisfaction of feeling that he had to the best of his ability assisted in the spread of truth. The first matter for him to settle was the limit to which his material allowed him to go. He has only to deal with facts; and therefore all professional and scientific leanings, as also all aesthetic critical discussions, must be laid aside. The reader must not, then, expect to find in this work the subject completely exhausted in all respects. What is offered to us is simply a narration, made after the most careful investigation, of the great master's life, and an account of his productions arranged in chronological order. Putting all other matters aside, the author confines himself to a narrative of bare facts given in a plain practical style.

As he himself declares, he has only accomplished the difficult and laborious preparatory work; he has but laid the foundation upon which some future historian of Beethoven may erect a fair and stately structure. We owe, then, to Mr. Thayer the warmest and deepest thanks for the earnestness, zeal, love, unshrinking perseverance and patience with which he has prosecuted a task which will never perhaps receive its full meed of appreciation.

The sources of information respecting Beethoven as a man and a composer, which are available to the general public, are but few and scanty. The most valuable part of his correspondence consists of a few letters addressed to the friends of his youth (which however are scattered over a very long period of time), and also some letters to his publishers. Besides these we possess a number of notes and scraps of letters to all sorts of persons, of the most varied contents, which for biographical purposes are of no great value. Beethoven was not at all communicative, and on very rare occasions was he disposed to speak about himself. We possess, further, solitary expressions of his views and opinions in albums and sketch books, scattered about here and there as chance would

have it. In the communications of Wegeler and Ries, who were both friends of the composer, we have a vein of information of the greatest value; for these biographers relate what came under their own personal notice. The biography of Schindler is a much more uncertain source; and any other information we can glean lies scattered over the widest field of literature. All this material Thayer has brought together with most praiseworthy conscientiousness and has reduced to the most perfect order. He has also carefully sifted it and has enriched it by the most assiduous and unwearied inquiries from the contemporaries of the composer.

The second volume of Thayer's work comprises the decade from 1796 to 1806. The arrangement of the matter contained in this work has an almost lawyer-like appearance of exactitude and regularity; and he who expects to have his emotions pleasingly excited, or his idle moments agreeably amused in reading this book, will find himself utterly disappointed.

The author starts with the supposition that the reader possesses a clear comprehension of the importance of the subject; he engages him in the most laborious and minute investigations; spares him the examination not even of the minutest object, if it has the appearance of being able in any degree to assist in unfolding the truth. We have not only the final results set before us, but also the external and internal proofs of everything advanced; the author making us throughout the partners of his toil. If in spite of all his painstaking he has only been able to glean a few meagre notices, as the biographical gain of many a year of the composer's life, this is fully explained by the scantiness of all the sources of information available to us. One especial service rendered by the work of Thayer is the severe criticism with which he has handled all the legends concerning Beethoven. The inclination so common to most biographers to deify their heroes is quite wanting in him. Although, however, he treats his subject with such moderation, it loses nothing by this treatment, but rather the very simplicity of the description adds beauty and grandeur to the theme.

Niels W. Gade.

BY ROBERT SCHUMANN.*

The following might lately (1843) have been read in a French paper:—"A young Danish composer excites much interest in Germany at present: he is called Gade, and often wanders, with his violin on his shoulder, from Copenhagen to Leipsic and back; he looks as if he were Mozart himself." The first and last parts of this information are correct; a little romance is mixed up with the rest of the sentence. The young Dane really came a few months ago to Leipsic (in the ordinary traveller's style, however, violin and all), and his Mozart head, with hair as thick and heavy as if cut in marble,

* From "*Music and Musicians*," *Essays and Criticisms* by ROBERT SCHUMANN. Translated, edited, and annotated by FANNY RAYMOND RITTER. pp. xxiii, 418, 12mo. New York: Edward Schuberth & Co., 1877.

agreed very well with the good opinions which his "Ossian" overture and his first symphony had won before hand among our resident artists.

Little that is eventful can be told of his life. Born in 1817 in Copenhagen, the son of an instrument maker of that place, he possibly dreamed away his first years surrounded by more instruments than men. His first instruction in music was obtained from one of those commonplace teachers who esteem mechanical industry beyond talent, and it seems that mentor was not very well satisfied with the progress of his pupil. He learned a little about guitar, violin, and pianoforte, without accomplishing much on either instrument. Later, he met with more able masters in Werschall and Berggreen, and the esteemed Weyse also gave him kind advice. Compositions of very different kinds were the result, and their author thinks very little of them; no doubt many of them were the overflows of an uncommon imagination. He afterwards entered the royal orchestra at Copenhagen as violinist, and here had an opportunity to listen to the secrets of the instruments, which he has since related to us in some of his compositions. This practical school, denied to some, used without understanding by many, was doubtless the principal agent in educating him up to that point of mastery in instrumentation which must undeniably be conceded to him. Through his "Ossian" overture, which, on the approval of Spohr and Schneider, was crowned with the prize awarded by the Copenhagen Musical Union, he attracted the attention of his music-loving king; he then received, like many other talented men in Denmark, a really royal stipend, intended, in his case, to assist him in a foreign journey; thus, for the first time, he turned towards Leipzig, where he has been introduced, for the first time, to a larger musical public. He is still here, but intends shortly to visit Paris, and Italy afterwards. We will, therefore, take advantage of the moment, in which he is yet freshly present to us, to give a brief sketch of the artistic originality of this man, who has favorably impressed us, to a far greater degree than most young composers of to-day.

He who, from Gade's resemblance to Mozart, which is really quite surprising, should straightway conclude that these two men resembled each other musically, would be greatly mistaken. We see quite a novel artistic character before us. It really begins to look as if the nations bordering on Germany desired to emancipate themselves from the influence of German music; this might annoy a German nationalist, but it could only appear natural and cheering to the more profound thinker, if he understood human nature. So we see the French-Pole Chopin, Bennett the Englishman, Verhulst the Hollander, besides the representatives of Hungarian music, giving promise and performance that must lead them to be regarded as most worthy embodiments of the artistic tendency of their native lands. And though they all seem to regard Germany as their first and favorite teacher of music, we cannot wonder that they try to speak their own musical language to their own nation, without becoming untrue to their former instructor. For no land can yet boast of masters that equal our greatest ones: who will declare the contrary?

In the further North of Europe we also see national tendencies displaying themselves. Lindblad in Stockholm transcribes old folk-songs for us, and even Ole Bull, though by no means a man of the first rank of talent, has tried to make the tones of his own home at home with us. Perhaps the appearance of so many distinguished modern poets in Scandinavia has given a powerful impulse to musical talent there, if the artists of that country have not been sufficiently reminded by their lakes, mountains, aurora borealis, and antique runes, that the North may well dare to speak its own language.

Our young composer has also been no enriched by the poetry of his fatherland; he knows and loves all its poets; old legends and traditions accompanied him on his boyish wanderings, and Ossian's giant harp resounded from the shores of England. A decided Northern musical character makes its appearance for the first time in Gade's music, and especially in his "Ossian" overture; but Gade will be the first to acknowledge all that he owes to German masters. They have rewarded the great industry with which he has devoted himself to the study of their works (he knows nearly all, by all) by the gift they bestow on those who remain true to them—the consecration of mastership.

In the "Ossian" overture we can detect the influence of Mendelssohn in certain instrumental combinations, and in the symphony we find much that reminds us of Franz Schubert; but a very original turn of melody is observable throughout these—a national character such as has not hitherto displayed itself in the higher forms of instrumental music. But the symphony excels the overture in every respect, in natural power as well as in the mastery of technicalities.

We only hope that this artist may not be crushed, as it were, by his nationality; that his imagination, "illuminated by the Northern lights," as some one has said, may prove its richness and variety, and that he may study other regions of life and nature. Every artist should be advised, first to win, and then to reject, originality; let him cast off the old skin, serpent-like, when it begins to compress him too closely.

But the future is dark; much happens otherwise than as we expect; we can only express our hopes of the worthiest and finest things to come from such remarkable talent. And as if his very name—like that of Bach—had had an influence in making a musician of him—odd accident—the four letters of his name are those that designate the four violin-strings. Let no one jest away this little sign of the Muse's favor; or the other, that his name, by means of four clefs, may be written in one note,* which cabalists will find easy to discover.

We may expect a second symphony by Gade this month; it differs from the first, in being lighter and softer. While listening to it, we think of the lovely Danish beech-woods.



(TR.)

* This note is A in the treble clef, which becomes G in the tenor, D in the mezzosoprano, and E in the baritone clefs:—

English Opera.

BY CHARLES K. SALAMAN.

(From the London Musical Times.)

(Continued from Page 44.)

Prominent among the English dramatic composers of the eighteenth century stands William Shield. He was born at Durham in 1749, and six years later was taught by his father to play on the violin; he also received, when very young, some lessons in harmony from Arison. He subsequently became an orchestral violin performer, and the principal viola at the Italian Opera House under the leadership of William Cramer. In after years he was engaged at Covent Garden Theatre as musical director, and, upon the death of Sir William Parsons, the master of King George the Fourth's private band, he was appointed to that office.

Shield was a musician of genius. He did not, it is true, discover new paths in the domain of English Opera, neither did he go beyond the requirements of the musical age in which he flourished; but in its then recognized style he displayed very remarkable powers of composition. He was regarded by his musical contemporaries as "one of the greatest ornaments of the English school of music, equal to Arne, and inferior only to the unrivalled Henry Purcell." He enhanced the beauty of English verse

by allaying it to music in agreement with its expression and spirit—music so tender and pathetic, so vigorous and manly, so melodious and natural, and, moreover, so purely English, that even at the present time, accustomed as we have long been to music, both of native and foreign growth, cast in a higher mould, more richly endowed, and more elaborately constructed, we yet listen to it with satisfaction and pleasure. Shield studied the genius of his native tongue, and adapted his music to its particular accent; thus he illustrated in his vocal compositions the principle of music being "married to immortal verse."

Our gifted countryman travelled to Italy in 1791, and heard in her chief cities the then best specimens of operatic music and singing. He returned from Rome a year later, with his musical mind invigorated, and his taste more refined and cultivated, but with an undiminished love for the pure, unadulterated British school of music, the style to which he always adhered. Shield was fortunate in his singers. Braham, Incedon, Mrs. Billington, and other then famous vocalists, who exercised their wondrous powers of vocal expression and execution when interpreting the music of the admired English composer, doubtless stimulated him to higher efforts, and enabled him to realize his conception of the florid, as well as the pathetic school of vocalization. An *Aria di Bravura* in his Opera of "Marian," composed to display the bird-like quality of Mrs. Billington's voice in its highest flights, its marvellous compass and brilliancy of execution, would tax the vocal powers of the most cultivated among modern *prime donne*. This song was accompanied on the oboe by Parke, the then most celebrated performer on that difficult instrument. In addition to almost innumerable single songs in every style, Shield composed for, and adapted to the English stage, about twenty Operas and Operettas, among which may be noted "Rosina," "Marian," "The Woodman," "The Poor Soldier," "Robin Hood," "The Flitch of Bacon," "The Noble Peasant," "Fontainebleau," "Lock and Key," "The Crusade," "The Travellers in Switzerland," "Omali," "Lord Mayor's Day," and "Patrick in Prussia."

To the probable, and reasonable, inquiry whether these musical dramas are fairly entitled to be placed in the category of Operas and Operettas, it may be answered in the negative according to the Italian idea; and in the affirmative in accordance with the English impressions of Opera which then prevailed. They were English Operas, so called, composed in the fashion of the period. In the Italian Opera the dialogue was sung throughout in *Recitative*; but in the English the dialogue and monologue were spoken. In the former the airs, duets, and trios followed the musical declamation; in the latter, songs, duets, and glees, so called, succeeded to the spoken text. Concerted pieces, elaborated as in modern Operas, were then unknown. The English Opera, says Macfarren, was "a speaking drama with epical songs, glees, and choruses," and not what it has since become, "a continuous lyrical work in which the entire action is illustrated by music." The following is Dryden's definition of an Opera. "An Opera," he says, "is a poetical tale of fiction represented by vocal and instrumental music, adorned with scenes, machines, and dancing." According to Dr. Burney and other critics of his time, "English Dramatic Opera" is a drama that is either declaimed or spoken, and in which songs and symphonies are introduced; "it differs from Italian Opera, in which there is no speaking, and in which the narrative part and dialogue are set to music." The Opera orchestra in Shield's time was limited to a few instruments: viz., violins, violas, basses, and flutes or oboes. Clarinets were not included. The instrumental accompaniment to the voice was very slight, and the orchestral score was very meagre. Shield's Operas, printed in oblong form in two staves, the higher containing the voice part, and the lower the figured bass, may sometimes be met with, but they are scarce. Some of his most charming and enduring songs are occasionally reprinted in modern form, and may without difficulty be obtained.

A considerable advance towards the modern idea of English Opera is due to the musical genius of Stephen Storace, who contributed many successful dramatic compositions to the English stage, which, as regards increased dramatic effect and fuller orchestral instrumentation, far surpassed the English Operas of his predecessors. He was, moreover, the first native composer to introduce into Opera the "Finale," so called, in which concerted vocal music assists in the development of the scene. Storace's parentage was Italian, but England was both the

land of his birth and of his adoption. He was born in 1763, and he died in 1796. "The Haunted Tower" was Storace's first Opera. It was produced in 1789. His "Siege of Belgrade," represented for the first time in 1791, attracted crowded audiences for sixty nights in succession. "The Pirates," was first performed in 1792. The "Finale" to the first act of this Opera was considered to be the composer's masterpiece. Colman's "Iron Chest," with Storace's music, appeared in 1796. There is a nearer approximation to the modern type of Opera in this dramatic work than in Storace's previous Operas, both in the overture and in the concerted vocal pieces, of which there are many excellent specimens.

On perusing the two latest Operas of Stephen Storace one cannot fail to notice that the composer was not insensible to the captivating, all-powerful influence of Mozart, yet retaining his own individuality of style and expression. The quartet, for soprano, contralto, tenor, and bass voices, "Five times by the taper's light," with which the "Iron Chest" commences, was for many years very popular. It was then regarded as a kind of novelty in English Opera, and was greatly admired. It is excellently, though simply composed. A very melodious and well-written quintet, "The sun has tipped the hills with red;" a charming duet of small proportions, "Sweet little Barbara;" a trio, "Listen," with chorus, and the finale to the second act, afford indisputable evidence that Storace possessed a very remarkable talent for stage-effect, which required only a longer life, accompanied by a larger amount of experience, to ripen into surpassing excellence. Storace ended his brilliant, though brief, professional career with his life, at the age of thirty-three, when his musical judgment had scarcely reached maturity. Had this estimable young composer lived to share the light of modern musical thought, he would no doubt have produced dramatic works of a yet higher stamp than those with which he delighted the critical audiences of his time. He caught cold, it is said, at a rehearsal of his "Iron Chest," and was carried from the theatre to his bed, from which he never again arose. Braham, the greatest tenor singer of his own time, and perhaps of any other, made his first appearance at Drury Lane Theatre in Storace's posthumous Opera, "Mahmoud; or, the Prince of Persia," on the 30th of April, 1796. He was supported by Signora Storace—the sister of the composer—Mrs. Bland, the most accomplished ballad-singer of her day, Michael Kelly, and Snett. In this very charming Opera, which, in consequence of his illness and untimely death, its composer left unfinished, we find a still further progress towards the modern style of Opera. A very florid air, in B flat, composed for and sung by Braham, remains to record the marvellous compass of his unparalleled voice and his unexampled execution. A lovely romance, "The shades of night," afforded him scope to display his touching pathos. Two "Finales" in this Opera, specially worthy of notice and admiration, should be highly interesting to musical students as demonstrating the rapid advance of native Opera towards the close of the eighteenth century. The style of Storace's melodies differs materially from that of Purcell, Arne, and Shield. Although they bear in some degree the impress of the Italian type of air, they possess the recognized features of unadulterated English tune. Storace, avoiding plagiarism, wisely availed himself, as all great musicians have done, of the accumulated experience of his predecessors and contemporaries famous in his own and in other countries. He often adapted Italian music to the English stage, and could hardly resist its fascinating influence; but he ever remained faithful to the English school of melody, founded on the tone and accent of the English language.

By the death of their lamented composer, Storace's once popular dramatic works were soon consigned to forgetfulness. The difficult vocal passages he had composed, to display the special powers of certain distinguished singers, were not even attempted by their successors of less merit. This alone would account for the speedy neglect which Storace's Operas experienced. Another cause, yet more powerful, may be traced to the rapid revolutions of fashion in musical taste. After the lapse of ten years or so, music which had been lauded for its novelty and beauty was condemned for its staleness and vapidty. Quondam novelties in melody and harmony were, in turn, superseded by others more in accordance with the fashion of the day; these, again, were doomed to a similar condition. In like manner the contemporaneous music of the Continent

has suffered neglect as remarkable as our own, and is, for any practical purpose, as dead.

John Braham on his return from Italy, after a succession of operatic triumphs unprecedented in the history of the lyric drama, produced between 1802 and 1812 many English Operas, whose success was as much, or perhaps more, attributable to the transcendent talent of the vocalists who took the principal parts in them as to the music, which, for the most part, was of the most ephemeral kind. Mrs. Billington, Signora Storace, Braham, and Incledon were the eminent vocalists who then delighted the large audiences who flocked to hear them. Mrs. Billington and Braham were unrivalled, and as great on the Italian as on the English Opera stage.

Incledon, a native of Cornwall, was a very remarkable singer. He was no musician, in the true sense of the term, his musical knowledge being very limited; but he was gifted with a "silver-toned" tenor voice of astonishing power; he was alternately tender and vigorous in his expression; and, when interpreting the pathetic or national songs of Charles Dibdin, he was irresistible, and charming by his sentiment, his energy, and earnestness. The once celebrated duet, "All's well," from the "British Fleet," sung by Braham and Incledon, and by all the then amateur tenors of the British Empire, yet lives, and is even now occasionally sung.

Signora Storace's voice had been highly cultivated in Italy. She was very admirable in operatic parts that required fluency of voice and sprightliness of manner. A very florid duet in "Mahmoud," sung by Storace and Braham, remains as evidence of her brilliant voice and style. Domenico Corri, Reeve, and others, assisted, about the same period, to keep English dramatic music alive, despite the powerful attraction of the Italian Opera, supported, as it then was, by the most eminent Italian vocal talent which money could purchase, and, in addition, by the countenance, patronage, and encouragement of the nobility and gentry of England.

Henry Bishop, who was born in London in 1786, was a prolific contributor to the British lyric drama. He was a man of genius, and, when self-reliant, composed music in a style specially his own, which was thoroughly English in form and feature. "He is conspicuous in the musical history of this country," says Macfarren, "for having produced compositions of very high merit at the period when the art was less cultivated here, in comparison with the rest of Europe, than at any other time, and when his music alone gave consideration to the English name." "He combined," says the same excellent authority, "pure, expressive, and forcible English melody with the depth and solidity of the German school; and in every department of the art he has given the public some enduring specimen of beautiful music." After a few successful efforts in dramatic music, commencing in 1806, Bishop composed his first Opera, "The Circassian Bride," for the Theatre Royal, Drury Lane, which unfortunately was burnt down the night after its first performance, on the 23rd February, 1809. The "Maniac," which was produced in 1810, increased the composer's growing reputation. The "Chorus of Banditti," with which this Opera opens, is very fine and dramatic, as well as the Finale to Act I., "The tiger couches in the wood." In estimating the merits of Bishop's dramatic music it should be compared with the music which then existed, and not with that which has since been composed, although even with such music it may, in many respects, bear favorable comparison, especially as regards his finely composed and tuneful concerted vocal music for three, four, five and six voices, with and without the addition of a chorus. Among numerous splendid specimens of this style of music may be named the grand Finale to Act I., of the "Law of Java," produced in 1822; the aetset, "Stay, prythee stay;" the opening aetset, "Listen, he must be near;" the quintet, "Though he be now a grey friar," in the "Miller and his Men" (1813); the aetset, "Oh, bold Robin Hood," in "Maid Marian" (1822). In Bishop's numerous Operas, and other musical pieces for the stage of less proportions, composed, and produced at Covent Garden Theatre, between 1810 and 1824, will be found much fine concerted vocal music, the major part of which has outlived the Operas they once adorned. Bishop was appointed Musical Director and Composer of Covent Garden Theatre in 1810; and, during the fourteen years he held that important musical office, he proved by his industry that he was not insensible to the golden chances it afforded him to bring his works before the public. "The Knight of Snowdon," "The Virgin of the

Sun," "The Ethiop," "The Renegade," "The Anti-quary," "The Slave," were then produced. The influence of the German school of dramatic music was beginning to be felt in this country in the early part of the nineteenth century, and could not fail to effect so accomplished a musician as Henry Bishop. He has been charged with giving up "his personal identity" during his artistic career, and being infected, so to speak, with the more modern manner of Rossini and Weber. He could not possibly divest himself of his speciality of musical style, which was derived from his peculiarity of temperament and constitution; but he evidently agreed in opinion with Sir Joshua Reynolds, who, referring to a sister art, said that "the greatest natural genius cannot subsist on its own stock," and that "he who resolves never to ransack any mind but his own, will be soon reduced, from mere barrenness, to the poorest of all imitations; he will be obliged to imitate himself, and to repeat what he has so often repeated." "The mind," he adds, "is but a barren soil which is soon exhausted, and will produce no crop, or only one, unless it be continually fertilized and enriched with foreign matter." Handel, anticipating these views, did not hesitate to fertilize and enrich his transcendent powers by the attentive study of his great Italian predecessors and contemporaries. Musical ideas, it must be admitted, issue more richly and more copiously from the most cultivated musicians, who, possessing an extensive acquaintance with the finest works of the best masters of every age and country, have "the most materials" for composition, and therefore "the greatest means of invention." He nourishes his musical mind upon the food bequeathed by his predecessors in the art, and avails himself of the discoveries they have made, and the experiences they have acquired, and, in turn, he leaves to his successors the results of his own. In this manner art legitimately and surely progresses.

Bishop understood and recognized the musical spirit of the age, and appreciated the progressive condition of music at the early part of the present century, especially with regard to orchestral instrumentation. He fully estimated, in the Operas of Mozart, Weber, Spohr, Rossini, and Meyerbeer, and in the one Opera of Beethoven, a fuller development of dramatic effect, the introduction of richer harmonic combinations, the increased resources of the orchestra, the more frequent and effective use of the chorus, and dramatic scenes more amply elaborated, and he at once accepted these modern improvements, and applied them, in principle, to his operatic compositions. "Every period of ten years," says Forkel, John Sebastian Bach's biographer, "has some forms or turns of melody which are peculiar to it, but which generally grow out of fashion before it expires. A composer who desires that his works should descend to posterity must take care to avoid them." Imitating the example of many great painters and musicians, Bishop modified, to some extent, his old manner in his later works. It must be confessed that these have not the charm which attaches to his earlier compositions.

Bishop retired from the Musical Directorship of Covent Garden Theatre in 1824, and then became the Composer and Director of the Music at Drury Lane Theatre. Carl Maria von Weber, the illustrious composer of "Der Freischütz," almost overwhelmed by his great reputation, was engaged to compose an English Opera for Covent Garden. As a counterpoise to "Oberon," Bishop was called upon to compose "Aladdin" for the rival theatre. Despite its charming music, and the great fame of its composer, "Oberon" achieved only a partial success. Bishop's Opera was a failure, and deservedly so, for it is certainly his worst Opera. On perusing it, very little can be found of a redeeming character. The subject was worn out, the text was of the most trivial kind, and the music was deficient in spontaneity, evidently written "to order"—and was totally devoid of spirit. It was a vain attempt to meet the requirements of modern ideas in dramatic music. Poor Weber, in the full blaze of triumphant celebrity, was already standing upon the threshold of eternity. Under such interesting and exceptional circumstances as then surrounded him, it was a crucial ordeal for any English composer, however famous he might be, and with all his powers in full vigor, to be placed in competition with such a composer as Weber. None might hope to pass with success so severe a test.

Bishop's Operas have not been heard on the Continent, and even their fame has hardly reached beyond the limits of English-speaking countries. The

music of England, however pleasing to English ears, in the eighteenth and first quarter of the nineteenth centuries, was perhaps not calculated to satisfy foreign minds and ears. The form of English Opera, so different from that of Italy, France, and Germany, would be distasteful to the people of those countries, who are contented with their own music and consider none other its equal. Then, again, the English language is difficult of pronunciation; and to translate it would be to destroy its point and to sacrifice its music. These causes, added to an ignorant and unjust prejudice against the music and musicians of England, fostered and countenanced to a very considerable extent by the people of this country itself, have in earlier times delayed the introduction of English Opera into foreign countries. As a rule German music has met with but scant favor in Italy, while Italian music alone has been cosmopolitan. Bishop's Operas would not bear revival more than those of Handel, Hasse, Porpora, Jomelli, Scarlatti, Leonardo Leo, Paisiello, Pergolesi, Galuppi, or Sacchini. They are all dead and buried. But choice selections from them will always be welcomed with pleasure by all true lovers of music.

Henry Bishop contributed to the lyric stage of England between sixty and seventy Operas and lighter musical pieces. He received the honor of knighthood in 1842, from Queen Victoria's own hand, in recognition of his high artistic merits. Sir Henry Rowley Bishop, at the death of Dr. William Crotch, was elected to the Musical Professor's chair at Oxford in 1848, and died in 1853. From the year 1826 to 1834 there was an interregnum, so to speak, in the direct line of English dramatic composers. During this blank period for National Opera, English musicians and theatrical managers were engaged in producing foreign works translated for and adapted to the English stage to suit the modified taste of English audiences. It was a period devoted to Opera in English, in contradistinction to English Opera. Rossini's last and finest Opera, "Guillaume Tell," composed in 1829, which had not been a success at Paris, was presented to an English audience in a mutilated form, under the title of "Hofer, the Tell of the Tyrol." Auber's "Masaniello" and "Gustavus," Marschner's "Vampyre," Paer's "Freebooters," Ferdinand Ries's "Robbers," and other foreign Operas, besides "Der Freischütz" and "The Barber of Seville," were for the first time made known to the English-Opera-going public in an English dress. In 1832 the German Opera in its completeness was first brought to this country, and "Fidelio," with the gifted Schröder-Devrient as the devoted Leonora, drew large audiences in that direction. The charming Malibran, in 1833, attracted admiring crowds to listen to her fine singing, and her impressive acting in a translated version of Bellini's "La Sonnambula." It was said by an esteemed authority that the introduction of foreign Operas, mutilated in some instances, and translated into English, "retarded the public taste in this country, and indisposed English audiences to listen to complete musical works, and thus induced the long delay in the manifestation of the loftiest dramatic pretensions by English composers." A new era in the history of English Opera was soon to be inaugurated, with brilliant prospects looming in the future. This new and hopeful revival commenced in 1834, under exceptionally favorable auspices.

(To be Continued.)

Rubinstein in London.

(From the Times.)

Herr Anton Rubinstein's recitals in St. James's Hall, the last of which was given to an enormous audience, have been even more successful in a pecuniary, if not in an artistic, sense than they proved a twelvemonth ago. Crowds of amateurs and connoisseurs have flocked to them, and if applause could make the most retiring of virtuosos proud, the Roumanian pianist has had enough to turn his head. But Herr Rubinstein is by no means the most retiring of virtuosos; on the contrary, he is the most demonstrative and, we may say it with deference, the most egotistical, of our time. Instead of being absorbed in the work he is interpreting, the work would rather seem to be absorbed in him. He may well be styled "the Lion Pianist," for lion (symbolically speaking) on occasions ever roared louder. Yet at times he can be as gentle as a soft breeze. Witness, for example, his performance of Mozart's exquisite *Rondo* in A minor; witness the trio belonging to the Funeral March in Chopin's B flat minor sonata, with other things that might be

named. Nothing can be more simple, unobtrusive, and poetically beautiful than his delivery of these. We wish, indeed, that Herr Rubinstein would give us more excerpts from Mozart of the same kind. Many are to be found in the solo sonatas, which, without reckoning the two fantasias, are twenty in number. Then, again, it is delightful to hear him play one of the placid and graceful "nottornos" of John Field, Clementi's favorite pupil, and a celebrity in Russia, before Herr Rubinstein was thought of. In these, as in other pieces of a similar character by Chopin, Henselt, Schumann, Mendelssohn, etc., (not forgetting Rubinstein), he shines with a special grace, producing a tone from the instrument, combined with the most admirably perfect phrasing, which shows him to be a singer by instinct.

His method of dealing with Beethoven is less unreservedly to be commended. This most profound of "tone-poets" cannot be trifled with—cannot, in short, be made the medium of self-display on the part of the executant who presumes to interpret his thoughts. But Herr Rubinstein does so with Beethoven, interpreting the "immeasurably rich master"—as even Wagner devoutly styles him—with the most independent nonchalance, as though Beethoven had not written up to his standard of "virtuosity." Yet Beethoven has written much to demand the most scrupulous attention from executants more gifted, if that be possible, than Herr Rubinstein himself—which scrupulous attention Herr Rubinstein does not invariably vouchsafe. He plays always without book, and doubtless, for that reason, is not always exact. Take, for instance, the so-called *Sonata Appassionata* in F minor. Nothing can be more perfect than the way in which he gives the *andante* with variations, nothing more hazy than his delivery of parts of the first movement; while the whole of the *finale*, which, though marked by the composer simply *allegro non troppo* (non troppo surely means something), is taken by Herr Rubinstein at such a pace that when the *coda*, marked *prato*, comes, it is little better than confusion. Then, to go to smaller things, Weber's "Invitation à la Valse," also included in the programme of the last recital, was utterly ruined by the extravagant speed of the "virtuoso," who seemed to be possessed with the sole idea of getting through it as quickly as possible. We have heard this familiar piece better rendered by many a second-rate performer. In Liszt's monstrous "transcription" of the "Erl King," where poor Schubert is almost smothered, Herr Rubinstein is quite at home; but in Schumann's "Carneval" we find too much display at the expense of the composer—especially in the "Davidsbündler March." Four pieces of Herr Rubinstein's composition, which brought the last recital to an end, were not merely attractive in themselves, but magnificently executed. No music suits the highly endowed pianist so well as his own, which he treats with a devotional reverence that might be advantageously extended, on special occasions, to that of other composers.

On Monday afternoon, at the Crystal Palace, a concert was given in Herr Rubinstein's name, the programme of which comprised a symphony and other works from his pen. The symphony was the one in D minor (entitled "Dramatic Symphony") introduced to a London audience last year at a concert given by the Philharmonic Society, and performed under the direction of Mr. W. G. Casins. This symphony is as long as the "No. 9" of Beethoven, and the first two movements are in the same key; but here the resemblance between the two works ceases. Beethoven keeps us for upwards of an hour in breathless interest, because he has a great deal to say, and all he has to say is worth attention; whereas Herr Rubinstein takes us by the buttonhole for a period just as extended, having little or nothing to say worth saying. So long a work, and one so comparatively destitute of interest, is almost without parallel, even in these later days when the "heavenly length," with which Schumann credits a novel by Jean Paul Richter and a certain symphony by Schubert, has led so many misguided composers to imagine that length and depth are synonymous. The symphony was splendidly played by Mr. Manna's fine orchestra, under the direction of the composer—evidently a conductor of the first class. In his performance of Beethoven's fourth concerto (G) Herr Rubinstein was by no means at his best; and such extraordinary rhapsodies as the *cadenzas* interpolated in the first and last movements we have rarely heard. Beethoven was nowhere—extinguished, in fact, by the overwhelming "virtuosity" of his interpreter. This preponderating self-assertion among our executants when engaged in performing the works of great masters

is becoming intolerable. We can only liken Herr Rubinstein's *cadenzas*, thus impeding the course of Beethoven's ethereally beautiful concerto, to Bottom, among the Fairies. Later on in the programme Herr Rubinstein gave one of Schubert's "Soirées de Vienne," *disarranged* by Liszt; a charming romance of his own, played to absolute perfection; and the most familiar polonaise of Chopin, the rendering of which last, for the most part, was little better than a caricature. Why, for example, the hands of the pianist should be lifted above his head, only to fall down upon a succession of chords that any school-girl might strike without moving her fingers from the key-board, escapes our comprehension. It may be what it is of late the fashion to designate as "higher development;" to us it seems nothing but superfluous gesticulation, unworthy one gifted with such wonderful mechanical power as Herr Rubinstein possesses. It pained us to witness it, if only because the chords thus struck had not half the sonority which a more legitimate, if less showy, process might have given. Probably some may think that Herr Rubinstein was achieving a feat of extraordinary difficulty; but those more familiar with the matter were perfectly aware that he was doing nothing in particular. The other pieces by Herr Rubinstein contained in the programme were a duet from his apocryphal opera, *Die Macabber*, admirably sung by Mdme. Lemmens-Sherrington and Herr Henschel, and the ballet music from his *Ferranora*, which had already been heard at the Crystal Palace. Mr. Manns conducted the orchestra in Beethoven's concerto. The applause bestowed upon Herr Rubinstein was frequent and unanimous.

Mdlle. Tietjens.

(From the London "Standard.")

Serious illness, whatever deeper purpose it may serve, furnishes at least a test of the esteem in which the patient is held by friends, or, in the case of a public character, by society at large; and if any doubts could have existed as to the popularity of Mdlle. Tietjens they would have been set at rest by the expression of sympathy from all parts of the country and from all classes, which the news of her alarming condition has called forth. If only a small proportion of those who have been moved by the dignity and pathos of Mdlle. Tietjens's great tragic impersonations were to inquire in person as to her chances of recovery, the doors of her house would be constantly besieged by a mob, or rather by a crowd, in which no small number of notabilities would be included. Among those who have proved their interest in Mdlle. Tietjens at this critical moment the most illustrious person in the realm will not be forgotten. Her Majesty, whose heart is always keenly alive to a tale of suffering, in no matter what shape, desired, a couple of days ago, that special information as to Mdlle. Tietjens's state should be telegraphed to her at Balmoral. The Queen's anxiety will be shared by a very large number of her subjects. Everyone who cares for admirable singing in combination with admirable acting, and who is not unmindful of the perfect manner in which the two arts blended into one have been cultivated by Mdlle. Tietjens, must be grieved to hear of the painful malady by which that very favorite artist has now for some weeks past been afflicted. But it is not only as a great operatic artist that Mdlle. Tietjens deserves praise. She is entitled to the warmest eulogies for the simple reason that, not content with frequently delighting the public, she has made a point of never disappointing it. An opera-goer does not always feel quite inclined to go to the opera, but an opera singer must often feel very much inclined indeed not to sing. The caprices of great vocalists are, indeed, proverbial. "Indisposition" in the operatic vocabulary is commonly interpreted as signifying unwillingness to appear; and it does, indeed, sometimes happen that such indisposition can be promptly cured by causing the indisposed one to be replaced in a favorite part by a dangerous rival. The remedy could never have been applied in the case of Mdlle. Tietjens, both because she has never had a dangerous rival, and also because she has never pleaded ill health as an excuse for not fulfilling her engagements. Until she was attacked by the illness which at last prostrated her, and rendered it necessary for the operating surgeon to be called in, she may, and must occasionally have been unwell; but she never took the public into her confidence on the subject. When the name of Mdlle. Tietjens appeared in the bill, every one felt certain that Mdlle. Tietjens would appear on the stage.

Accordingly, none of those stories have ever been told of her that one remembers in connection with so many great singers of the past. It is said of a distinguished tenor, who had often sung with Mdle. Tietjens, not only in Mr. Mapleson's time but also in the days of Mr. Lumley, that by affecting "indisposition" he helped to bring on the terrible malady from which he died. He was engaged at the State Operahouse in the capital of a despotic country, where private medical certificates count for nothing, and where every singer claiming to be indisposed is rudely required to remain at home until the physician charged with the duty of verifying such cases calls to see him. Having declared himself indisposed, the distinguished tenor thoughtlessly went to a banquet, where the medical officer, unhappily, met him. Humiliation, stoppage of salary, pique, rage, and signs of incipient madness followed one another in rapid order; the moral of the story being that there are some theatres at which singers should not plead indisposition unless they are prepared—at least for a time—to put on a dressing gown and keep their room. The *prima donna* is, as a rule, more liable than the tenor to illness in the form of caprice. For one "robust tenor" who complains of his throat, and especially of that portion or appurtenance of his throat known surgically and operatively as the larynx, at least half a dozen sopranos might be reckoned. The most approved moral method of restoring distressed sopranos to health has been already mentioned. Occasionally, however, physical measures have been found necessary, and thus when Mdme. Mara refused to sing for Frederick the Great, that inconsiderate monarch sent a guard of soldiers to her house, with orders to seize her and bring her to the theatre, no matter in what condition. Apart, however, from all question of nervous ailments, by which artists of delicate organizations may well be affected, and ailments of a purely fantastic kind, it does no doubt happen, now and then, to singers, as to other persons, to be unfit for the work required from them; and Mdle. Tietjens must often have been in such a position when, by the effort of superior energy and determination to keep her work, she managed, in spite of difficulties, to go through her allotted part. Some notion of her courage in this respect may be formed from the fact that this very season she sang, and went on singing until the day arrived when she not only was obliged to admit to herself her inability to reappear, but was compelled to place herself in the hands of the doctor, and, worse still, of the surgeon. Mdle. Tietjens had never sung better than she sang this year as Norma and as Lucrezia Borgia; and her performance of these parts—which, apart from artistic requirements, make great demands on the physical powers of those who undertake them—was separated by only the briefest interval from her confinement to a bed of pain. For the sake of Mdle. Tietjens herself, but also for the sake of the public, we may hope that she will soon be restored to her ordinary health; for she cannot be replaced. In the course of a long and constantly successful career Mdle. Tietjens has played almost every celebrated part that has been written for the soprano voice; and she has certainly distinguished herself in every style. She is probably the only great artist on the operatic stage who in *Don Giovanni* has appeared as Zerlina, a character she first impersonated at the age of sixteen; as Donna Elvira, who at every German theatre is considered the principal female personage in the work; and as Donna Anna, which in England is associated with the highest lyrical and dramatic genius, and which during the last twenty years has never found adequate representation except at the hands of Giulia Grisi and of Theresa Tietjens. Mdle. Tietjens has of late years limited herself so exclusively to those tragic characters in which she is entirely incomparable, that the public probably forgets it was she who introduced Martha on the Italian stage, and that, in the first Italian version of *Faust* at Her Majesty's Theatre, she was the original Margherita. Her friends will be deeply grieved should she not have many further opportunities of adding to her already long list of admirable impersonations.

Salzburg and Mozart.

During the Salzburg Musical Festival, Mozart's admirers will be afforded an opportunity of taking part in a small, but not on that account less pleasing, act of homage to the immortal master. As most persons are aware, it is to the generosity of his Highness Prince Starhemberg, that the International Mozart Foundation (*Mozartstiftung*) is indebted for the possession of the lit-

tle pavilion in which Mozart wrote *Die Zauberflöte*, in 1791. The pavilion then stood in the middle large courtyard of the Freihaus, Vienna, and was lent by Schikaneder to the great master expressly for the purpose. It will now be erected at one of the most beautiful points of the Kapuzinerberg, and thrown open to the public during the Musical Festival. No more fitting spot could, in truth, anywhere be found. In the midst of God's magnificent scenery, to which Mozart was always devotedly attached, the little sacred relic will now find a permanent resting place, and undoubtedly form one of the most interesting sights of Salzburg. Who will not feel a desire to visit the very building in which Mozart's genius produced a work sufficient of itself alone to establish the composer's immortality? But there is something else which will make it worth while to visit the pavilion. In April, 1874, the Committee of the Mozart Foundation took the initiative in forming a collection of *Portraits and Autographs*, to include not only celebrated men, artists and others, contemporaries of Mozart, but likewise poets, composers, writers on musical matters, and critics, belonging to the present day. The notion met with the warmest support, and the Institution already possesses a respectable number of autographs, portraits, etc. The collection will be placed in an album in the Mozart Pavilion, and will certainly not fail to interest the admirers and the disciples of art. There are already portraits of Dr. Ludwig Ritter von Köchel, Leopold Schefer, author of the *Laienbrevier*, Roderich Benedix, the well-known comedy writer, Friedrich Ritter von Henkl, author of *Thoughts upon Music and Composers*, and Emanuel Geibel, who with his portrait forwarded the following verses:—

"Mag die Welt vom einfach Schönen
Sich für kurze Zeit entziehen,
Nimmer trägt sie's auf die Dauer
Schnöder Unnatür zu frühnen."

"Zu dem Gipfel treibt sie's heimwärts
Den die echten Lorbeeren krönen.
Und mit Wonne lauscht sie wieder
Göthe's Liedern, Mozart's Tönen."

A contribution which strikes us as especially worthy notice is that from J. Rieter-Biedermann, the well-known Leipzig music publisher, a warm promoter and true friend of the International Mozart Foundation. It is David F. Strauss's sonnet (copy) on *Die Zauberflöte*:

"Dem Gotte gleich, der aus den Thorenstreichen
Der Menschenkinder Weltgeschichte slicht,
Hast Du aus einem närrischen Gedicht
Ein Tönerwerk erschaffen sonder gleichen."

"Schon warst Du nahe jenen ersten Reichen
Wo jede Lebenstuschung uns zerbricht,
Das Haupt umstrahlt von jenem reinen Licht,
Vor dem die bunten Erdenfarben bleichen."

"Da schien der Menschen Thun Dir Kinderspiel,
Du sahst den Hass in ew'ge Nacht verbannen,
Die Liebe sich zur Weisheit mild verkünden."

"Dank Dir, verkürzter Meister! Nah' dem Ziel,
Hast Du uns lebend noch herabgesandt
Vorklänge von der Harmonie der Sphären."†

Besides the above, the following gentlemen have also sent their portraits:—Herr Baurendt, with the motto: "So wollt' ein Pflücker uns gewähren, den Epigonen, die den Genius verehren;" Baron von Hülsen, Intendant-General of the Prussian Theatres Royal; Baron Perfall, Royal Intendant-General, Munich; Baron Johann von Vesque-Püttlingen, known as J. Hoven, and many others, whose names we unfortunately cannot give for want of space. As a matter of course, the collection is still open, and further contributions will be most thankfully received.

* Though the world may for a short time turn from the Simply-Beautiful, it will never consent to serve permanently frivolous monstrosity. It is again impelled towards the pinnacle crowned with genuine laurels; it again listens with ecstasy to Goethe's songs and Mozart's strains.

† Like the god who out of the tricks of fools weaves the history of the children of this world, hast thou created an incomparable tone-work out of a stupid story. Already wast thou near the solemn realms, where every delusion of this world is dissipated, thy head surrounded by that pure light before which the varied colors of earth grow pale. Men's actions appeared to thee child's play. Thou sawest hate banished into eternal night and love gently transformed to wisdom. Thanks to thee, Master, in thy apotheosis. Near the goal, thou hast lovingly sent to us below a foretaste of the harmony of the spheres.

Our Church Music.

There is much good sense in an address on this theme delivered in this city, during Anniversary Week, by the Rev. HENRY G. SPAULDING, before the Conference of Unitarian Ministers. These are his conclusions; we copy from the *Christian Register*:

Briefly stated, the four cardinal points of good church-music are as follows:—

First, it should be both broad and simple in its construction,—neither sacrificing breadth for the sake of

simplicity, nor losing simplicity in too great breadth.

Second, it should be at once stately and animated, never degenerating into frivolity, and never stagnating through the want of movement. The uplifting of many hearts on the wings of sacred song demands not the beetle's droning flight, but the joyous up-soaring of the sky-lark, and at times even the mighty sweep of eagles' pinions. We want tunes that we can sing not only with the spirit but with *spirit*—music that compels us to sing it spiritedly. Much of our old psalmody drags and plods, or halts and limps, as if it had been composed in one of our Boston east winds, and had the chronic rheumatism in all its crotchets and quavers.

Then, third, we want an *eclectic* style of church-music. We should aim to be inclusive rather than exclusive in our choice of tunes. We should go to neither of the two extremes of the music of a cathedral service or that of a camp-meeting, but combine in due proportion the excellences of both styles. The music of the sanctuary should find us at one time on our knees confessing and adoring; again with upturned faces looking into heaven, and then again with steadfast gaze ahead and the earnest preparation for battle. And in saying this I am saying all that need be said on the mooted question of congregational versus choir-singing. *Have both kinds, and have each good in its kind.* Have a choir, whether it be boy-choir, girl-choir, chorus-choir or quartet, that is in full sympathy with the congregation, and insist that the members of it shall be spiritually-minded enough to be more interested in the services in which they take so important a part, than in the Sunday newspaper which they bring to read during sermon time. Have a choir, too, that will sing for the congregation and not to them; just as you expect your minister to pray for you, and not to or at you. With such a choir, and with a congregation that will meet for musical practice and rehearsal, that it may learn to do its part well, you have the ideal arrangement for church-music,—an ideal that is not beyond the reach of any religious society that cares to be something better than a Sunday-club, or aims at a higher mission than that of a Sunday lecture audience.

And then, fourthly, we want to use more generally than we have hitherto done, hymns and tunes that go together. There is much more in this suggestion than appears on the surface. A new departure in our church-music means, first of all, the use of the new and richer tunes already adopted with such success in other denominations. But these are tunes which call for hymns that are real hymns:—sacred lyrics and not merely sacred poems; hymns that in a single word are *singleable*; and no hymn that is not singleable ought ever to be admitted into our hymn-books. Tunes that come up to the standard of the church-music of to-day demand hymns that are in harmony with the religious sentiments of which the tunes themselves are an expression. You will look in vain for a good tune to go with a purely didactic hymn,—one of those hymns in whose every other line you hear the crack of Duty's whip, or catch a feeble echo of a long-drawn exhortation to be good. Nor can you find any music adapted to another class of hymns not yet wholly banished from our collections; hymns that are either pantheistic reveries about the Over-soul, or introspective and transcendental soliloquies. Tunes that the heart will join in must be set to words that deal with the feelings and affections of the heart. At one time we want a glad song of praise that brings us through nature near to nature's God. But we want at other times, and much oftener, too, songs that speak of God in Christ, so much nearer the soul than God in nature is,—songs like this beautiful hymn written by our respected friend, Hon. John D. Long:—

I would, dear Jesus, I could break
The hedge that creeds and hearsays make,
And, like thy first disciples, be
In person led and taught by thee.

I read thy words,—they are so sweet;
I seek the footprints of thy feet;
But men so mystify the trace,
I long to see thee face to face.

Would'st thou not let me, at thy side,
In thee, in thee so sure, confide?
Like John, upon thy breast recline,
And feel thy heart make mine divine?

For Dwight's Journal of Music.

"God Save the King." I see that the Rev. S. F. Smith, author of the Hymn: "My country, 'tis of thee," says of the tune: "It is, as most of you know, the English 'God save the King.' Perhaps the tune belongs to England, perhaps to Germany, perhaps to some other nation."

It may perhaps be of interest to Mr. Smith to know, that there is no *perhaps* in the case.

The tune was composed by Henry Cary, author of "Chrononhotonthologos" and of the song: "Sally in our Alley." Its date was about 1740, and it came into universal favor in England, at the time of the Pretender's attempt in 1745 to recover the English crown.—It was, by the way, the victory over Charles Stuart, which Handel commemorated in *Judas Maccabæus*.

A. W. T.

LONDON. A correspondent of the Philadelphia *Bulletin* writes (June 14):

An American is fairly stunned by the number of operatic celebrities here at almost one time. Think of Adeline Patti, Zare Thalberg, Albani, Nilsson, Nandori, prima donnas, and Wachtel, Santley, Tamberlik, Nicolini, Scolaro and Fancelli, tenors and baritones, singing in one city within a week. They are distributed between Covent Garden Opera House and Her Majesty's Theatre, Haymarket. The repertoire for the week comprises *Aida*, *Tannhäuser*, *Gullistan*, *Tell*, *Il Barbiere di Siergia*, *The Flying Dutchman*, *L'Étoile du Nord*, *Un Ballo in Maschera*, *Il Trovatore*, *Der Freischütz*, *Otello*, *Robert le Diable* and *Rigoletto*.

The Musical Season at Steinway Hall.

The *Music Trade Review* gives a list of the principal works performed at Steinway Hall during the 120 concerts of the past season, together with the names of the composers represented, and those of the principal performers:

Of symphonies there were sixteen: Beethoven was heard in all of his except the 1st, 3d and 9th; Berlioz in "Romeo and Juliet," Dramatic Symphony, Op. 17; Gade in the C minor; Haydn, D major; Liszt, "Faust" Symphony; Mendelssohn, 3d Symphony (Scotch); Mozart, G minor; C. C. Müller, 1st Symphony; Raff, in No. 3, "Im Walde;" Rubinstein, "Ocean;" Schumann, No. 3, in E flat.

Of suites, symphonic poems, and selections from symphony and opera for orchestra, we heard Bach's Suite in D major, No. 3; Beethoven, "Larghetto" from 2d Symphony, "Funeral March" from Third, "Allegretto" from Seventh, Adagio from "Prometheus," Entr'acte and "Larghetto" from "Egmont;" Serenade, Op. 8 and Op. 97 (instrumented by Liszt); Bizet, "L'Arlesienne;" Beethoven, "Sicilienne;" Bruch, Vorspiel "Loreley;" Gade, "Novelletten," Op. 53; Gluck, Scherzo from "Kamarinskaja;" Gluck, Ballet Music from "Paris and Helena;" Gounod, "Marche Funèbre d'une Marionnette;" Handel, "Largo" (arr. by Hellmesberger); Haydn, Serenade; Hoffmann, parts of "Frithjof;" Indassohn, "Serenade," No. 2; Liszt, "Rhapsodie" No. 2, and "Les Preludes," C. C. Müller, "Romance," "Nocturne;" Mendelssohn, Scherzo from "Reformation Symphony;" Meyerbeer, Polonaise from "Struensee;" Rubinstein, "Ballet Music" and "Wedding Procession" from "Peramora;" Saint-Saëns, "Rouet d'Omphale," "Phaeton," "Danse Macabre;" Schubert, music to "Rosamonde;" Schumann, "Overture, Scherzo and Finale," Op. 52, "Träumerei," "Bilder aus Osten," Interlude and Invocation from "Manfred;" Svendsen, "Coronation March;" Tchaikowsky, "Airs du Ballet;" Voigt, "Nachtgesang;" R. Wagner, Introductory to "Die Walküre," Centennial March, Kaiser March, Tannhäuser March, Introduction to "Rheingold," Third Act "Lohengrin," Introduction and Finale to "Tristan and Isolde," "Funeral March," "Götterdämmerung," "Vorspiel," "Siegfried's death," and Finale from "Götterdämmerung;" Weber-Berlioz, Invitation to Dance.

Of overtures there were Auber's "Le Cheval de Bronze," Bargiel's "Medea," Op. 22; Beethoven, Consecration of the House, "Leonore," Nos. 1 and 3, Coriolan, Op. 62, "Fidelio," No. 4; O. B. Boise, "Festival Overture;" Duke of Saxe-Coburg-Gotha, "Diane de Solange;" Cherubini, "All Baba," "Anacreon;" Gernsheim, "Walmeister's Brautfahrt;" Gluck, "Iphigenia in Aulis;" Hornemann, "Aladdin;" Leutner, "Fest-overture;" Mendelssohn, "Midsummer Night's Dream," "Fingal's Cave," "Schöne Melusine;" C. C. Müller, "Nathan der Weise," "To the Union;" Faine, Shakespeare's "As You Like It;" Rossini, "William Tell," Schubert, "Alfonso and Estrella;" Suppé, "Pique Dame;" Sullivan, "Light of the World;" Ambrose Thomas, "Raymond;" Wagner, "Tannhäuser;" Weber, "Oberon," "Freyschütz" and "Euryanthe."

Of piano-forte concertos, with orchestra, there were: Beethoven, No. 4, G major, and No. 5, E flat; Chopin, "Krakoviak," Op. 11, in E minor, and Op. 21, F minor; Grieg, Op. 16; Henselt's Concerto; Liszt, Fantaisie Hongroise, No. 2; Mendelssohn, G minor; Mozart's Concerto for two pianos and orchestra; Rubinstein, D minor; Saint-Saëns, No. 2, G minor; Schubert-Liszt, Fantaisie in C; Schumann, Op. 92; Weber, Op. 79.

Of violin concertos and solos we heard Bach's Gavotte, Beethoven, Op. 61, and Romanze in G; De Beriot's Third and Seventh Concertos, and "Romanza et Adagio;" Handel's "Largo;" Leclair, Gavotte from Sonata, "Le Tombeau;" Leonard,

Fourth Concerto; Mendelssohn's Concerto; Mozart "Adagio;" Ole Bull, Fantaisie on Bellini's "Romeo et Julietta," "Concerto," and "Siciliana e Tarantella;" Paganini, Concerto and "Le Streghe;" Prume, "Fantaisie Pastorale" and "La Melancolie;" Raff, "Cavatina;" Rode, "Concerto;" Rust, "Sonata;" Spohr, Adagio from Ninth Concerto, and "Gesangsscene;" Tartini, Sonata in G minor; Viextemps, "Fantaisie," "Fantaisie Caprice," "Int., Cadenza and Adagio," "Souvenir de Donizetti," "Airs Variés," "Ballade et Polonaise;" Vivien, "Duets;" Wagner-Wilhemj, "Romanze;" Wieniawski, "Rondeau Brilliant," "Polonaise," "Caprice Fantastique," "Capriccio Waltz" "Legende."

[Conclusion next time.]

Dwight's Journal of Music.

BOSTON, JULY 7, 1877.

Music in Boston.

The musical season,—a remarkably rich one,—which we all supposed had reached its culmination and its close in the Triennial Festival, has had its after-summer in a succession of concerts great and small, consisting of two Oratorios ("for the people") in the Tabernacle, several Conservatory concerts for the winding up of the season, musical honors to the President of the United States, etc., etc.

"THE MESSIAH" AT THE TABERNACLE. The success of *Elijah* led to a repetition of the experiment of Oratorio at popular prices, before five or six thousand people, and with improved conditions as to musical effect,—especially the transferring of the great chorus and orchestra to the opposite side of the long building, and placing them upon the platform. The Tabernacle was again completely full, and the irrepressible enthusiasm of a fresh audience,—a multitude, many of whom never had heard an Oratorio in their lives before—was refreshing to those to whom Handel's *Messiah* was an old story.

The *Messiah* has always been associated with the great Christian festival, when the days of the year are at the shortest. It was a new experience to hear it at the opposite solstice, on the eve of Midsummer's Day, the mid-most, longest day of Nature's festival. One's thoughts involuntarily sought the open air on such a night, and cared more to look up at the stars through cool waving foliage, than to sit pent up in any crowd listening to any music indoors. But the performance was so good, the music in itself so inspiring, and indeed new-born forever, that one was soon reconciled to his rich opportunity.

The chorus and orchestra certainly sounded much better from the platform than they did before in the *Elijah*. This we think would be the general testimony, though not perhaps of some hearers who were placed at disadvantage. There was greater resonance, greater intensity of sound, as well as distinctness of outline; and the strings of the orchestra made a much more positive impression; the ear did not have to go after the music. The choruses, with hardly an exception, were sung with remarkable spirit, unanimity and precision (several of them, as well as several solos, were prudently omitted). Every chorus, and indeed every number of the music, was provocative of such applause as we have seldom, if ever, heard at any Oratorio. The greatest outbursts, and most pertinacious, were after the "Wonderful" Chorus,—even more than after the "Hallelujah,"—and after the great bass Air: "Why do the nations rage;" for truly Mr. M. W. WHITNEY surpassed himself that night, both in his majesty of voice and manner. The tenor airs and recitatives were in new hands,—Mr. ALFRED

WILKIE, who to a sweet, not very powerful, but sympathetic, flexible and well trained voice unites a cultured style and chaste, intelligent expression. His highest tones, to be sure, were brought out with effort and sounded somewhat dry and hard. "Thou shalt break them" was rather too much for so delicate an organ; but "Comfort ye," and especially "Behold and see" were highly satisfactory. Doubtless in a smaller place this gentleman would sing with less constraint.

Much as we admired the flexible and lovely voice, the musical nature, the artistic fervor and sincerity of Miss THURSBY, we were not prepared for so adequate a rendering as she gave us of the great Soprano numbers in the *Messiah*. Her pure high tones in the announcement following the pastoral symphony were electrifying; in "Rejoice greatly" her voice revelled with a hearty bird-like freedom, grace and brilliancy; and in the sublimer and the more pathetic melodies she displayed a breadth and largeness of style, doing all with great deliberateness and self-possession, as well as with earnest fervor, which we had not dared to hope for from a novice in this high field. The Contralto songs could not have been in better hands than Miss ANNE CARY's; and never has she seemed more ripe and perfect in voice, method and expression, than in this rich cantabile of Handel. But why must the second half of "He was despised," which is much the best half, always be omitted?—The short ecclesiastical quartets (alternating with chorus) near the end: "As by Man came death," etc., we have very seldom heard so finely sung.

BOSTON CONSERVATORY OF MUSIC. The closing exhibition of pupils of the Violin Classes (JULIUS EICHENBERG, Director), took place at the Union Hall on Friday afternoon, June 8. This was not an affair of all the four and twenty pupils, like the exhibition in Tremont Temple, which we have described. The very youngest took no part; it was a concert of the more advanced, and it was classical in character. This was the programme:—

Quartet in D major. Allegro moderato, Adagio cantabile.....	Haydn
Misses Lillian Shattuck, Abbie Shephardson, and Mr. Edwin A. Sabin,	
with the assistance of Mr. Wulf Fries.	
Cavatina. Op. 85, No. 3.....	Raff
Miss Abbie Shephardson.	
Hungarian Airs.....	Ernst
Mr. Willie Nowell.	
Air Varié, No. 6.....	De Beriot
Miss Lettie Launder.	
Souvenir de Bellini.....	Artot
Miss Edith Christie.	
Elegie.....	Ernst
Miss Lillian Shattuck.	
Second Concerto, first movement.....	Spohr
Mr. Edwin A. Sabin.	
Air Varié. Op. 15.....	Wieniawski
Mr. Albert van Raalte.	
Chaconne for Violin.....	Bach
Misses Shephardson, Shattuck, and Messrs. Van Raalte, Nowell, and Sabin.	

The Haydn Quartet movements were played in a firm, graceful and artistic style. So indeed were all the pieces. It seems needless to particularize, farther than to say that we were charmed by the something like genius in the performance of the youngest, the maiden with the sweet, calm, poetic face, who played the reminiscences from Bellini; struck by the ripe and masterly manner in which Mr. Van Raalte made easy work of all the difficulties of Wieniawski's Variations; and so well pleased by the others that we hardly dare to express a preference between them. But the triumph and most significant feature of the occasion, was the excellent interpretation of the great Chaconne by Bach, by five pupils, of both sexes, playing in unison. Since Joachim played it to us, all alone, in his chamber, we have hardly enjoyed it more.

—Here is indeed a Violin School, and we trust that many will be drawn to it.

MUSIC AT WELLESLEY COLLEGE. In this almost new collegiate institution for young ladies, where piety and learning, classical and scientific, go hand in hand, æsthetic influences are by no means excluded. The beautiful locality,—three hundred acres of richly wooded hills and dales, kept like a garden, with their stately edifice in the midst of it,—a most symmetrical and noble pile of architecture, the chef-d'œuvre of Hammatt Billings,—and a picturesque broad lake behind it, on which the three hundred healthy maidens, organized in separate crews, with officers and uniforms and banners, row their little fleet each summer evening,—this in itself is education of the taste and all the finer sensibilities to harmony and beauty. But artistic culture like wise is brought in, and principally Music. Classical chamber concerts are given in their beautiful chapel before all the pupils; and for these the services of many of the best Boston artists have been employed in turn, under the judicious management of the musical director of the College, Mr. CHARLES H. MORSE. Verily, if there be any danger of pedantry or narrow, formal piety, in such a school, here are freer influences which must go far to correct and make it wholesome.

By invitation of Prof. Morse and his associates, we shared the privilege with several gentlemen, of being present at the last concert of the term, the twentieth of the year, on Friday evening, June 22. After a hospitable reception, which included a survey of the extensive building,—its spacious halls, fine library, chapel, museum, etc., and a delightful ride upon the lake, rowed by one of the vigorous young crews aforesaid,—we were conducted into the chapel, where we listened to the following choice programme, interpreted in their best style by ERNST PERABO and BERNHARD LISTEMANN:

Overture to Egmont.....Beethoven
(Arranged for two hands by Adolph Henselt).
Phantasie for Piano and Violin. Op. 150, C major,
(Introduction—Allegretto—Andantino—Allegro vivace.)
(First time in this country.)

Piano Solos:—
a. Morceau, Op. 32-1, G major.....W. Bargiel
b. "Dervish Chorus," from the "Ruins of Athens," Op. 113, E minor.....Beethoven
(Transcribed for two hands by Saint-Saëns.)
c. Romance in A major, No. 2.....J. K. Faine
d. Rondo giocoso, C major, No. 4....."
(From Four Characteristic Pieces, Op. 25.)
Album Leaf.....R. Wagner
(Transcribed for Violin by August Wilhelmj.)
Piano Solos:—
a. Toccatina. Op. 25, C minor.....Ad. Henselt
b. Album Leaf. Op. 7-2, F major.....Th. Kirchner
c. Marcia fantastica, from Op. 31, in B flat major.....W. Bargiel
d. Romance, from Soirées à St. Petersburg, Op. 44-1, E flat major.....Rubinstein
e. Barcarole, A flat major. Transcribed by Franz Liszt.....Schubert
Concerto in E minor for the Violin. Op. 64, Mendelssohn
(b. Andante—c. Allegro vivace.)

Not unsuspicious of a certain glamour which the spirit of the hour and place may have shed over all, we are yet prepared to say that never have we heard both these artists when they seemed so entirely at their best in each and every work performed. They were favored of the Muses; and, no doubt, such an audience was inspiring:—three hundred young ladies applauding with such fresh enthusiasm, as if each fine masterpiece of music were a new and wondrous revelation to them,—applauding with a physical vigor and endurance worthy of such gallant oarsmen! Without attempting to characterize the several numbers of the programme, or go into any details, let it suffice to say that all was good and well received; that the principal novelty of the evening, the *Phantasie* by Schubert, an elaborate and difficult work, of which the latter and the largest half consists of a very remarkable series of variations on his own well known song "Sei mir gegrüsst," proved exceedingly interesting; and that Mr. Listemann's performance of the middle and last movements of Mendelssohn's

Violin Concerto was altogether masterly and heartily appreciated by his young audience.

In further exemplification of the kind of music heard at Wellesley, we append a few of the preceding programmes. The fourteenth concert (April 20) was a Piano Recital by Madame MADELINE SCHILLER, as follows:—

Sonata in A major, Op. 2-2.....Beethoven
(Allegro vivace—Largo appassionato—Scherzo, Allegretto—Rondo, grazioso.)
Suite in E minor, Op. 72.....Raff
(Prelude—Minuetto—Toccata—Romanza—Fuga).
Grand Polonaise in E flat, Op. 22.....Chopin
Impromptu in B flat, Op. 142-2.....Schubert
Variations on "Ludovic," Op. 12.....Chopin
Andante in E flat.....Hummel
Transcription, "Midsummer Night's Dream." Mendelssohn-Liszt

Then followed three chronological programmes of Solo Pianoforte and Vocal Music, with biographical notices of the composers, performed by teachers and pupils of the college:

Fifteenth Concert, May 4.

Preludes and Fugues for the Well-Tempered Clavichord.....John Sebastian Bach, 1685—1750
a. No. 1—b-k I, in C major.
b. No. 2—"I," C minor.
Mr. Dunham.
Aria, "My heart ever faithful".....J. S. Bach
Miss A. L. Gage.
(Teacher of Vocal Culture.)
(a. Fugue in G,
b. Air and Variations (The Harmonious Blacksmith).....Handel, 1685—1759
Mr. Morse.
Aria, "He was despised and rejected" (Messiah). G. F. Handel
Mrs. Ellison.
Sonata in E flat, (No. 7, Hallberger ed.), Joseph Haydn, 1732—1809
(Allegro—Adagio—Tempo di Minuetto.)
Mr. Morse.
(a. Canonet, "My mother bids me bind my hair,"
b. "Vol che sapete" (Figaro).....Mozart, 1756—1791
Miss Gage.
Concerto in D minor (First movement).....Mozart
(Orchestral parts on second Piano.)
Mr. Dunham.
Song—"Adelaide,".....Beethoven, 1770—1827
Miss Gage.
Sonata in D minor, Op. 31-2.....Beethoven
(Allegro—Adagio—Allegretto.)
Mr. Morse.

Sixteenth Concert, May 18.

Rondo from the Sonata in D, Op. 53. Schubert, 1797—1828
Mr. Morse.
Songs.....Schubert
a. Gretchen am Spinnrade, ("Faust.")
b. Ave Maria.
Miss Gage.
Rondo Brillant in E flat, Op. 29, Mendelssohn, 1809—1847
(Orchestral parts on second Piano.)
Aria, "Hear ye Israel," ("Elijah").....Mendelssohn
Miss Gage.
Piano Solo.....Chopin, 1809—1849
a. Etude in E major, Op. 10-3.
b. Mazurka in B minor, Op. 33-4.
c. Waltz in E flat, Op. 18.
Mr. Lewis.
Songs.....Schumann, 1810—1856
a. "Du bist wie eine Blume."
b. Humility.
Miss Gage.
Concerto in A minor, Op. 54.....Schumann
(Orchestral parts on second Piano.)
Mr. Swan.

The seventeenth programme is not at hand, but here is one of the "Beethoven Society," a domestic institution of the college, of which we wish we could reproduce the singularly tasteful print and paper, with its well chosen German motto: "*Musik ist der Schlüssel zum Herzen*:"—

Andante con moto—Fifth Symphony.....Beethoven
Mr. Morse and Miss Gage.
Chorus—"The Lord is our Good Shepherd," from the Motet, Op. 39-3.....Mendelssohn
Piano Solo—Intermezzo.....H. von Bülow
Miss Lathrop.
Chorus—"Slaves of the lamp,".....Bishop
(Solo by Miss Shearn.)
Chorus—Ave Verum, (new),.....Saint-Saëns
Kindersinfonie.....Joseph Haydn
(Allegro—Menuet—Allegro.)
Piano, Miss Turner and Miss Rood.
Chorus—"Charité".....Rossini
(Solo by Miss Fitzsimmons.)
Chorus—National Hymn.....Eichberg
And here is the nineteenth, by the pupils:
Quintet in E flat, Op. 44.....Schumann
(Allegro brillante—Marcia—Allegro non troppo.)
Arranged for four hands by Clara Schumann.
Misses White and Lyon.
Sonata Op. 10-2, in F.....Beethoven
(Allegro—Allegretto.)
Miss Rood.

Piano Solo—a. Moments Musical, Op. 34-6.....Schubert
b. Nel cor più.....Beethoven
Miss Gale.
Songs—a. "Il mazzolin delle Viole,".....Pisauti
b. The little Shepherdess.....Molloy
Miss Pratt.
Duo Concertant for two Pianos on a March from Weber's "Preciosa".....Moscheles-Mendelssohn
Misses Lathrop and Phoebus.
Sonata, No. 14, in B flat.....Mozart
(Andante Cantabile—Finale).
Miss Nelson.
Piano Solo—Ende vom Lied.....Schumann
Miss White.
Song—"Beautiful bird, sing on".....Howe
Miss Fitzsimmons.
Piano Solo—a. Funeral March, from Sonata Op. 26, Beethoven
b. Fairy Tale, from Suite Op. 162.....Raff
Miss J. Bill.
Cavalry March.....Schubert
Misses Chase and Gale.
Overture to Leonore, No. III, Op. 72.....Beethoven
Misses Lathrop, Turner, Nelson and Phoebus.

Well for Wellesley! May it prove a wellspring, etc., etc. We have copied these, and other programmes, well aware what danger it involves; for probably there will pour in upon us files of programmes from no end of schools and colleges, all of which in some degree have caught the inspiration, all emulous of such examples, and all, if not coveting, at least consenting to like recognition. Does it not show that musical ambition and devotion, in a rather high direction, has begun to enter largely and penetrate deeply into the education of our country?

URBANA, O. Here is a programme of choice sacred music given at a private residence, May 28, by the Urbana Choral Society, (Rev. Frank Sewall, President, James G. Wentz, Sec.) during the recent Conference of New Church Ministers:

Chorus—Sicut locutus est. From the Magnificat in D.....J. Sebastian Bach
Aria for Bass—Quia fecit mihi magna—From the same.....J. Sebastian Bach
Chorus—Behold the Lamb of God. From the "Messiah,".....Handel
Duet. Soprano and Baritone—In his hands. From the 95th Psalm.....Mendelssohn
Chorus and Quartet. Hostias; Sanctus; Benedictus; Hosanna. From the Requiem Mass, Mozart
Aria for Tenor—Come unto me.....Coenen
Chorus—He watching over Israel. From the "Elijah,".....Mendelssohn
Aria for Soprano, with Cello accompaniment. The Angel's Serenade.....Braga
Chorus—"Thanks be to God." From the "Elijah,".....Mendelssohn

VASSAR COLLEGE, Poughkeepsie, N. Y.—A concert was given by the New York Mozart Club, on Friday, May 11,—Prof. F. L. Ritter, Director,—with this programme:—

Quintet. E flat, op. 16.....Beethoven
Messrs. A. Eller, Piano; J. Eller, Oboe; Boehm, Clarinet; Schmitz, Horn; Reuter, Bassoon.
"Adelaide,".....Beethoven
Mr. Bischoff.
Albumblatt, { Violin,.....Wagner
Les Lutins,.....Bazzini
Mr. Arnold.
Hafis' Songs.....F. L. Ritter
Mr. Bischoff.
Concertstück. Oboe.....A. Klughardt
Mr. J. Eller.
Sigmunda Liebeslied, "Walküre,".....Wagner
Mr. Bischoff.

Septet. C minor, op. 26.....A. Fesca
Allegro con spirito. Andante. Scherzo. Finale, allegro con fuoco.
Messrs. A. Eller, Piano; Arnold, Violin; Gramm, Viola; Reineccius, Violoncello; Uthoff, Double Bass; J. Eller, Oboe; Schmitz, Horn.

B. D. ALLEN'S "EVENINGS WITH THE MUSICIANS." Worcester City and Worcester County—"the heart of the Commonwealth"—is happy in being the abode of such an earnest and intelligent musician and teacher as Mr. Allen. He never wears in well doing, making continual researches into the history of Music, bringing forth treasures new and old from the repertoire of all schools and periods, wherewith to enlarge the knowledge and improve the taste of his many pupils, both by copious examples and discriminating comments. Since last September, when we copied his first programme, he has continued his lectures, with musical illustrations in many schools and forms, into the past month. The remainder of the programmes are as well worth recording as the first; and we doubt not many readers will be glad to find them in their order brought together here. They were delivered in the course of the Worcester County

Music School, and the attendance has been uniformly good.

Second Evening, Oct. 27, 1876.

CATHOLIC CHURCH MUSIC.

I. Flemish.

Canon.....William Dufay, about 1400.
Canon, composed for Louis XII, of France
Josquin des Pres. 1445-1521
Ave Maria.....Jacques Arcadelt. 1550

II. Italian.

Hymn.—Alla Trinità Beats.
Sentence.—We adore Thee, Unknown composer. 14—
Giovanni Palestrina. 1514-1594
The Eighth Psalm.....Benedetto Marcello. 1680-1739
Quis est homo—(Stabat Mater),
Emanuel Astorga. 1681-1736
Solo, from the 31st Psalm,
G. V. Pergolesi. 1710-1736
Requiem Aeternam.....Luigi Cherubini. 1760-1842
Pro Peccatis, from Stabat Mater,
Gioacchino Rossini. 1792-1868

III. German.

Gloria, from the Imperial Mass.
Joseph Haydn. 1732-1809
Tuba Mirum, from the Requiem,
W. A. Mozart. 1756-1791
Sanctus, from Deutsche Messe,
Franz Schubert. 1797-1828
Offertory, Alma Virgo.....J. N. Hummel. 1778-1837

Third Evening, Nov. 28, 1876.

THE MADRIGAL AND POPULAR MUSIC OF THE "OLDEN TIME."

Madrigal—When all alone, my pretty love,
G. Converso. 1575
Carols—(a) The First Nowel.....Traditional
(b) The Boar's Head Carol.....1521
Madrigal—Now is the month of Maying,
T. Morley. 1595
Glee—How merrily we live.....M. Este. About 1575
Madrigal—Come again sweet days.
J. Dowland. 1597
Ballad—Sally in our Alley.
Popular air of the 17th century.
Madrigal—Flora gave me fairest flowers.
J. Wilbye. 1598
Instrumental Music, principally of the 16th and
17th centuries,
(a) The Carman's Whistle, (b) Old Noll's Jig,
(c) Saraband, (d) Slow March, (e) James
the Second's March, (f) The Rogue's
March, (g) The College Hornpipe.
Madrigal—Welcome sweet pleasure,
T. Weelkes. 1608
Song—My lodging is on the cold ground,
17th century
Glee—(a) Here's a health, (b) The Wits,
J. Savile. 1667
Madrigal—The Silver Swan.....O. Gibbons. 1612
Song—Down among the Dead Men.....16th century
Solo and Chorus—Haste thee, Nymph,
G. F. Handel. 1730

Fourth Evening, Dec. 19, 1876.

THE ORATORIO.

Latin Hymn—"Oriente Partibus,"
Chorus, from "L'Anima e Corpo," Cavallero. 1600
Aria, from "San Giovanni Battista,"
Stradella. 1645-1679
Concluding Chorus from the "St. Matthew
Passion," Bach. 1685-1750
Aria, from "Joshua," Handel. 1685-1759
Chorus, from "Der Tod Jesu," Graun. 1701-1759
Trio, from "The Creation," Haydn. 1732-1809
Solo and Chorus, from "The Mount of Olives,"
Beethoven. 1770-1827
Duet, from "David," Neukomm. 1778-1858
Quartet and Chorus, from "The Last Judgment,"
Spohr. 1784-1859
Chorus, from "Christus," Mendelssohn. 1809-1847
Concluding Solo and Chorus, from "Paradise
and the Peri," Schumann. 1810-1856

Fifth Evening, Jan. 23, 1877.

PROTESTANT CHURCH MUSIC AND SACRED SONGS.

Judgment Hymn.....Martin Luther. 1483-1546
Anthem—Lord, for Thy tender mercies' sake,
R. Farrant, died 1585
Motet—O come, ye Servants of the Lord,
Dr. Christopher Tye, died 1553
Anthem—Praise the Lord, O my Soul,
R. Crecighton, D.D. 1639-1736
Trio—Suscepit Israel, from the Magnificat,
J. S. Bach. 1685-1750
Songs—(a) A Morning Song, Dr. Greene. 1696-1755
(b) The Hymn of Eve, Dr. Arne. 1710-1778
Anthem—The Lord descended from above,
Dr. Hayes. 1739-1797
Miriam's Song—Sound the loud Timbrel, Avison.
Anthem for Easter.....S. Chapple, born 1775
Duet, from Hymn of Praise, Mendelssohn. 1809-1847
Eight-part Song—Say, Watchman,
A. Sullivan, Contemporary.
Chorus—O how amiable are Thy Dwellings,
J. Barnby, Contemporary.

Sixth Evening, Feb. 19.

THE OPERA.

I. Italian.

Un Ballo in Maschera. Cavatina.....Verdi
Sant'Amide. Overture.....Rossini
Lucia di Lammermoor. Sestetto.....Donizetti

II. French.

Orphée. Air.....Gluck
Horatius Cocles. Overture.....Méhul
Marco Spada. Quatuor.....Auber

III. German.

Der Freischütz. Scene and Air.....Von Weber
Tristan und Isolde. Isolde's Liebestod.....Wagner
Così fan tutte. Quintet.....Mozart

Seventh Evening, March 22.

THE ITALIAN SCHOOL.

Corrente e Canzone, Girolamo Frescobaldi. 1591-1640
Andantino, Abbate Michael Angelo Rossi. 1620-1690
Gigue.....Giovanni Battista Lulli. 1633-1687
Arietta, "Par di cesti," Antonio Lotti. 1667-1740
Studio.....Domenico Scarlatti. 1683-1757
Fuga.....Nicolo Porpora. 1685-1767
Gavotte, Padre Giovanni Battista Martini. 1706-1784
Presto con Fuoco.....Balthasar Galuppi. 1706-1785
Siciliana, "Ogni pena," Giovanni Battista Pergolesi. 1710-1736
Vivace e Toccatina, Pietro Domenico Paradisi. 1712-1795
Aria from "Nina," Giovanni Paisiello. 1741-1816
Sonata, in three movements, Ferdinando Tarini. 1749-1812 (?)
Chorus—"Sleep, noble child," Maria Luigi Cherubini. 1760-1842
Sonata in D. (Three movements), Mazio Clementi. 1752-1832
Solo and Chorus, "La Carità," Gioacchino Rossini. 1792-1868

Eighth Evening, May 3.

Miss Lillian Bailey, Soprano; Mr. C. R. Hayden,
Tenor; Mr. H. G. Tucker, Pianist; Mr. L. R.
Goering, Flutist.

I. THE OLD FRENCH SCHOOL.

(Le Revell-Matin.
La de Croisay.....Camperin. 1724
Air, from Hippolyte and Aricie.....Rameau. 1733
Minuetto.....Schobert. 1739-1798
Air from Richard.....Gretry. 1785
Romance. Le Rozier.....Ronsseu. 1762
Gavotte and Variations.....Rameau. 1731
Colin prend sa hotte.....French Arab Song
Margaron va-t à l'an.....French Dance Song
Lisette.....French Negro Song

II. THE MODERN FRENCH SCHOOL.

Romance pour Flute. Op. 37.....Saint Saëns
Melodie. Chanteuses Héroïques.....Boieldieu
Romance. Un Secret.....Alary
Polonaise. C minor.....Chopin
Jewel Song, from Faust.....Gounod
Barcarolle.....Heller
Duo, from Le Prisonnier.....Della-Maria

Ninth Evening, June 8.

Miss E. J. Sumner, Soprano; Miss C. H. Manger,
Contralto; Mr. Merrill Gassett, Tenore; Mr.
C. A. Allen, Bass.

THE ENGLISH SCHOOL.

With all the Heavenly Host,
Ancient English Christmas Song.
"The King's Hunting Jigg,"
Dr. John Bull. 1563-1628
Song—Mad Tom.....Seventeenth Century.
Sonata in three movements,
Dr. Thomas Augustine Arne. 1710-1778
Glee—Swiftly from the Mountain's Brow,
S. Webbe. 1740—
Piano Solos:—
(a) Bagatelle, "Jacquenetta,"
G. A. Macfarren. 1813—
(b) Sketch, in A flat. Cipriani Potter. 1792-1871
(c) Nocturne, in E flat,
Wm. V. Wallace. 1814-1865
Duet—As it fell upon a day,
Sir H. R. Bishop. 1783-1855
Piano Solos:—
(a) 2d Concerto, 1st movement,
John Field. 1782-1837
(b) 4th Concerto. Barcarolle,
Sir W. S. Bennett. 1816-1875
Glee—Mark the Merry Elves,
Dr. J. W. Calcott. 1766-1821

Tenth Evening, June 21, 1877.

Miss E. J. Sumner, Vocalist; Mr. C. H. Elchler,
Violinist; Mr. Wulf Fries, Violoncellist; Messrs.
A. W. Foote and G. W. Sumner, Pianists.

THE GERMAN SCHOOL.

Piano Solos:—
(a) Preamble.....J. S. Bach. 1685-1750
(b) Fantasia.....G. F. Handel. 1685-1759
(c) Minuet.....Joseph Haydn. 1732-1809
Ari—Non so più.....W. A. Mozart. 1756-1792
Trio in E flat. Op. 1, No. 1,
L. Van Beethoven. 1770-1827
Andante and Presto.
Lied—Lob der Thärlin.....Franz Schubert. 1797-1828
Trio in C minor. Op. 66,
F. Mendelssohn-Bartholdy. 1809-1847
Andante and Finale.
Songs:—
(a) Spring's Profusion.....Robert Franz. 1815—
(b) Swiss Song.
Duo for Cello and Piano. Op. 70,
Robert Schumann. 1810-1856
Adagio and Allegro.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Haunting Eyes. Fine Lithograph Title.
C. 3. d to F. J. R. Thomas. 40

"Oh, those eyes! their lovely shadow,
Stole the life of light away."

The words are by Constine Newton, who writes
well. The music is worthy of the author, and
the picture good enough for anybody.

When I am Low. Song and Chorus. F.
3. c to F. Keens. 30

"My heart is sad, and hopes are gone."
Poetry by Byron, and good music.

O, Darling, tell me "Yes." C. 4. E to G.
Lyhns. 30

"One little moment more, Mand,
One little moment more."

Very nice song indeed, on a favorite subject.

'T is where my darling Ada dwells. Song
and Cho. D. 3. d to G. Gianetti. 30

"My bark shall sail in sunless night,
As fearless as in sunlit day."

Bright and varied music and good chorus.

Miller's Daughter. (Mrs. Weston's Songs,
No. 9). Eb. 3 c to F. Barker. 40

"That I would be the jewel,
That trembles at her ear."

Words by Tennyson, and a good melody.

The Amphion. A Collection of English Songs.
Sands of Dee. Eb. 4. d to G. Cloy. 40

"The western tide crept up along the sand,
And o'er and o'er the strand."

Words by Charles Kingsley. Very affecting ballad.

Drifting. Contralto Song. C minor. 3.
c to B. Grace Elliot. 35

"Nothing to each that the world can reach,
Nothing lost—but a heart."

A true Contralto song, and an effective one.

Instrumental.

Romance. Ab. 3. Giese. 30

A graceful romance, easy and pleasing.

Out in the Green. (Hinans ins frische Grun).
F. 3. Giese. 40

The left hand does considerable "singing" in
this fresh and pleasing piece.

Prelude in Db. (Op. 28, No. 15). Db. 5.
Chopin. 30

As performed by Mme. Ess'poff.

Come il Faut. Waltzes. 3. Moses. 50

Good title, as the Waltzes are about "as they
ought to be," and they certainly "ought to be"

extensively used. A Cello may be used in one
place.

Little Bells. (Gustav's Glockchen). Eb. 3.
Koelling. 40

They ring prettily, these little "Gustav's Bells!"

Diablotins Polka. C. 3. Missler. 35

There is nothing Diablotins about the music,
which is very neat and spirited.

Recollections of '76 Mazurka. Db. 3. Green. 35

A rich and pleasing melody, carried principally
in octaves by the right hand, a fact which makes
it a difficult piece for small hands, but easy for
large ones.

Polka Graceuse. Op. 25. F. 3. Havens. 30

Silver Ray Polka. Op. 40. G. 3. " 30

The above have the common title of "Doux
Polkas de Salon," and are characterized by an
exceedingly graceful movement.

Home, Sweet Home. Op. 145. Db. 6.
Sidney Smith. 75

Not sweet Home, under Smith's management,
but bright, sparkling, brilliant, wide-awake home,
with fireworks in it. Good concert piece.

Dauntless March. For Piano or Organ. D. 3.
Sudds. 35

A spirited and yet stately composition, which
has the extra merit of being attractive on two
instruments.

ABBREVIATIONS.—Degrees of difficulty are marked
from 1 to 7. The key is denoted by a capital letter, as C,
Bb, etc. A large Roman letter marks the lowest and the
highest note if on the staff, small Roman letters if below
or above the staff. Thus: "C. 5. c to E." means "Key
of C, Fifth degree, lowest letter c on the added line be-
low, highest letter, E on the 4th space."

